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peared to her to be a subversion of all those principles upon which, in her view, the Union itself was founded. Have the people the right to determine for themselves their political destiny? Are the just powers of government to be measured by the consent of the governed? "These were the questions," says Mr. Munford, "which, carrying their own answers, impelled the Virginian opponents of coercion in 1861 to stand, as they believed, for the political and ethical principles which the flag symbolized, rather than for the flag itself." Mr. Munford's volume possesses far more than a local and sectional importance, for its treatment of its general thesis is so comprehensive in substance and so broadly patriotic in spirit—it deals with questions that reach over so constantly into the domain of national events and influences—that from start to finish the volume appeals irresistibly to every citizen of the Union who is interested in the most momentous era of our national history since the close of the Revolution.

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One's first feeling in reading the essays of Miss Jane Addams, published under the title "*The Spirit of Youth and the City Streets*,"\* is how great our wealth and benefit is in having Miss Addams. Her work at Hull House is known the world over, and to those who have regarded the condition of the city poor as hopeless she is a powerful force. She feels as much as she thinks, and it is her feeling that makes her a mine of wise suggestion and practical advice. It takes no small insight to discern that what appears to be squalor, misery, foolishness, crime, is in many instances a revolt against an order which youth feels to be unsympathetic and alien. Her little book cries, *Awake!* There are no ideals for which man is fighting and dying. Youth demands ideals! Youth will not bow down to a strange god; it is blindly waging war against him, a war without a leader, a mob fired by a passion to be free; the people are demanding a banner they can love, are calling for one who can order the motley mass into a pageant singing hymns of joy. The noble words of the prophets of freedom are as chaff, the magic wand of the inventor has been wielded in vain, unless man knows him whom he serves. It is the glory of youth that it has not forgotten;

\* *The Spirit of Youth and the City Streets.* By Jane Addams, Hull House, Chicago: The Macmillan Company, 1909.

it is our shame that we, the mythical we, the community, have. This is Miss Addams's message.

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### FICTION.

In a good hour the greatest living dramatist of Germany has gone back to writing novels and set down for us a piece of Berlin life\*—not neat or nice or cheerful, but terribly real. As people are so he sets them down, and gives the reader not a single figure in rose-pink or sky-blue for edifying adoration. This is manifestly unkind to the born sentimentalists, but with such he keeps no terms. He declared war on sentiment as such in the old days of "*Es War*" and "*Die Ehre*," yet he is not the least in the world a materialist; he believes that the human soul can and does exist everywhere, in vaporings and in bemirings, even in the most unlikely and sordid folly. Therefore, this history of one wretched life, set down without fear or favor and without one word of comment, is not quite hopeless. Somehow poor, impotent, silly Lilly is at the last a little humaner, a little less befogged, one short step farther away from the state of cats and canary-birds, one tiny degree nearer the remote estate of saints and poets. Browning once said something flippant about the immortality of the soul "where a soul may be discerned." Well, Sudermann has discerned it, has encouraged us to hope for it, in a book that expresses at once his comprehension and his hope of humanity.

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Such a quaint *pastiche* is this "Felicità,"† with never a hint of the real place (though the author knows Italy) or of the real documents (though the author has written on the Middle Age before), but all pieced up out of his histories and compendiums, some of them charming enough, out of abstracts and second-rate essays and novels even. Mr. Christopher Hare, who had so little to say on "Dante, the Wayfarer," and said it with such cynical aplomb, "condensing" "The Book of the Courtier" and hashing up the life of its courtly author, does not understand that he has still to learn to write. He cannot, so far,

\* "The Song of Songs" ("*Das Hohe Lied*"). By Herman Sudermann. Translated by Thomas Seltzer. New York: B. W. Huebsch.

† "Felicità: A Romance of Old Siena." By Christopher Hare. New York: Frederick A. Stokes Company, 1909.